



Gazette



STEREOSCOPES

See article on Page 9



Editorial

Welcome to the first issue of the Magic Lantern Gazette of 2025. Who does not enjoy song slides? The Margaret Berg Collection is amazing and has inspired and educated many of us over the years. We are pleased to be able to share with you an piece on magic lantern song slide model hiring first published in the July 1907 edition of Talking Machine News. Obviously this is a journal for phonograph and record enthusiasts. 'How Moving Pictures Are Made' was perhaps aimed at young recording artists? Would you be applying for a position? They sound as if they were rather picky! We discovered this article whilst searching for material for another publication and thought you might enjoy it.

Having written rather extensively about stereoscopes for this journal, we discovered some pages in the 1898 catalogue of the German tinplate toy makers Gebrüder Bing which we share with you. By then, as well as making and selling, amongst many other toys, a range of toy magic lanterns they diversified into stereoscopes as well. Some at least of them were imported from America, but it does highlight that these optical toys were popular enough for Bing to offer them for sale.

Thank you to Brian Rogers for all his work on the Magic Lantern Calendar that he has been compiling for many months now, a most valuable contribution and much appreciated. Thanks also are due to all our regular contributors, Karl Link, Ron Easterday and also to Matt Schnittker for sending us this well illustrated report of 'Silent Movies in the Park' event. Joe Rinuado certainly needs recognition for this amazing outdoor performance with his very intriguing projection machine. The photographs really do help the visualisation of the motion picture machine/magic lantern combination where words may fail to do adequately!

One of the things that amazes me about the stereoscope is the vast range of models on offer. As with lanterns (the range of which extends from tin toys to huge mahogany tri-unials) the range was also enormous,

from the small hand-held to the large cast iron and wood floor standing coin slot 'naughty pictures' in the amusement arcades.

When we purchased the example on the front cover it had a much later set of cards displayed, but we were pleased to find they had been glued over the original set, which, after carefully separating and removing the glue, turned out to be quite well preserved.

The range of the stereo images was as broad as that of the lantern slides - as exemplified by the school sets supplied by the Keystone company, embodying both slide and matching card sets with the fine oak storage unit to keep them in.

Happy New Year - whatever it brings, keep your lanterns bright!



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President's Message

As the Magic Lantern Society of the U.S. & Canada enters a new year we are looking forward to what the coming months might bring.

For all those who for one reason or another were unable to attend our 2024 convention on board the Queen Mary in Long Beach, CA there may be another opportunity to meet again soon. Matt Schnittker had such a good time that he is thinking of organizing a similar meeting sometime this year 2025 in the greater LA region. If you like Matt's idea, please send him an encouraging note or a thumbs-up to help bring this project one step closer to reality.

On that topic, our next regularly scheduled Society convention in 2026 is planned to be held in Canada. The location and exact date are not fixed yet, but Janelle Blankenship and John Gallaro have already started making inquiries and looking into suitable locations within the southern part of Ontario province. More detailed information will be made available later once it is confirmed.

A new development addressing the wishes of some of our younger members is the creation of an Instagram page. Melissa Ferrari, recently elected to the Board of Directors is working on a Magic Lantern Society of the U.S. & Canada Instagram page, which hopefully will be coming in the next few months.

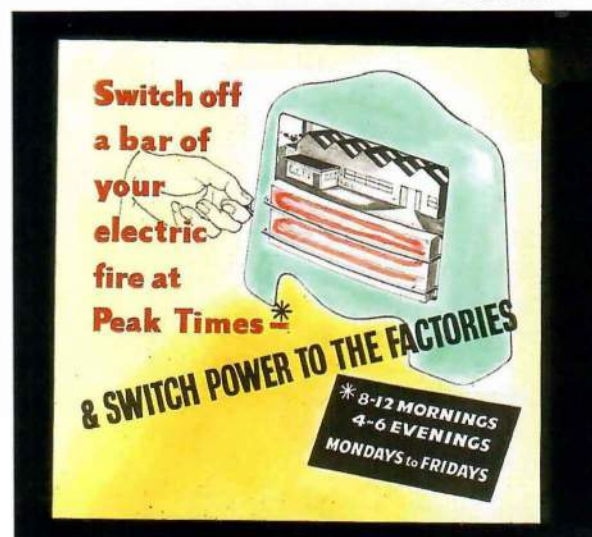
Speaking of communicating with each other I want to encourage everyone to submit articles or any other contributions you might have for publi-

cation in our Magic Lantern Gazette or the ePub. If you believe you have something of interest to share, please contact our editors David & Lesley Evans, or Larry Cederblom respectively. If you are not sure, do not hesitate to ask. They will be glad to be hearing from you and will answer any questions you might have.

Finally, since this is the beginning of the year, I would like to ask everyone to help make our Treasurer Ron Easterday's life easier. Make him smile and pay right away, do not wait any longer! If you haven't already done so, please pay your dues now.

Wishing you all a happy and joyful New Year 2025.

Karl Link
President



Forthcoming Events

Jul. 17 – 31, 2025, *Harper Thursday and the Magic Lantern*, a theatrical adventure, this enchanting production invites families to embark on a journey filled with wonder and imagination. The Common Room, Newcastle upon Tyne, NE1 1SE, England.

Through 2025, *Project Space Residency*, featuring Melissa Ferrari, Visual Studies Workshop, 31 Prince Street, Rochester, NY 14607.

For more events please see the inside back cover.

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How Moving Pictures Are Made



Have you ever wondered how the makers of song slides recruited their models? This article appeared in *The Talking Machine World* in July 1907. (This journal was a monthly magazine published in New York City between 1905 and 1928. During that time it was the main trade magazine dealing with phonographs and early sound recordings, including cylinders and discs.)

Interesting Posing for Illustrated Songs - Special Figures Desired - Some Interesting Facts Concerning the Making of Pictures - How Young Women and Men Are Selected for This Kind of Work - Easy to Find Handsome Figures for Reproduction.

In response to one advertisement recently printed calling for "handsome young men to pose for pictures" there appeared young men to the number of five. Of these two could not have been by any stretch of the imagination considered handsome. The other three were well dressed, and, generally speaking, slightly appearing young men, though one of them was far enough from handsome to put him out of consideration, while of the other two neither was really handsome, though what with their other favoring qualifications both would answer for the purposes required. And so out of a bunch of five young men there were found just two who, though not coming up to the highest standard, would do. What they were wanted for was to pose for pictures to be reproduced on lantern slides to be used on the stage with illustrated songs. For an illustrated song there are usually



required seventeen slides. As to its words, the song is likely to consist of two verses, with a chorus repeated after each verse, thus giving the song as sung four sections. One of the lantern slides used with the song shows a reproduction of the title page of its sheet music, and this picture is first thrown on the screen; and then as the singer sings it the pictures in illustration of the words are shown. Most of the Illustrated songs are love songs, says a writer in the *New York Sun*, and so of the men required for the illustration of such songs the greater number must be young. It is easy to say what would be the ideal requirements of a man who would make a complete satisfactory picture of a lover. He must be of good stature, anyway, and then he would need to be of good figure and bearing, a fine, manly, courageous young man, and withal handsome. As such a combination is tolerably hard to find in one young man, the lantern slide people have more or less difficulty in finding really suitable subjects. In search of them they advertise in the newspapers, and have recourse to theatrical agencies, where they may find actors engaged in minor parts or other young men who meet the requirements and are willing to pose. Occasionally, from one or another of these sources, they get precisely what they want; more often, as happens in so many other pursuits, they must be satisfied to get as near to it as they can. The young man who finds himself selected to pose for a series of pictures for an illustrated song may be taken to be photographed a little distance into the country or perhaps to the sea shore, there to be posed and pictured, for many of the song pictures are shown with a nature background, and it is sought to make this true

to the song. If a city background were required the subject would be posed and photographed in city streets. For some songs a figure in uniform may be required, as the man in the song might be a letter carrier, or perhaps a military officer. If uniforms are required they are supplied by the lantern supply people who make and supply the pictures, and they pay all expenses where the figure is posed and the pictures taken out of the city. For this work of posing for illustrated song pictures the pay is \$4 a day, which may not seem like very large pay, but it isn't so bad when it is considered that the hours are short and the work easy; and really it is likely to be so much velvet for those who can fill the requirements and who have the time for it. Frequently there may be required for one series of pictures more than one day's sittings, perhaps a day and a half, or it might be two days, making the work at the price paid fairly remunerative. It cannot, however, be followed as an occupation, but only as occasional work. For if there were shown in the pictures displayed with illustrated songs always the same figures and faces, the eye would quickly discover that sameness and it would destroy the illusion; the pictures must be made for and belong to one song only, and so not only must new pictures be made, but different figures must be posed for every song. The lantern slide makers keep a catalogue of all the subjects that have posed for them, and in this catalogue are jotted down not only names and addresses, but such personal characteristics as might serve as a guide in the selection of subjects to be called upon to pose in the future as occasion might require, but commonly, to avoid repetition in the pictures, once in, say, six months, would be as often as subjects would be called upon, and so posing for pictures for illustrated songs is an occasional employment only. Women are posed for pictures for illustrated songs as men, and, of course, handsome women are far more numerous than handsome men; but still it is not so easy as it might seem it would be to find handsome young women exactly suited to the requirements of this work. The young women required are found among artists' models, and sometimes, as in the case of young men, through theatrical agencies. One might think that among the artists' models a sufficient number of subjects might be found without trouble, but among these one might be especially admirable and in demand among artists because of her beautiful eyes, and another because of her beautiful mouth, but for song pictures the subject must fill a sort of all around requirement. Still, it is easier to find handsome young women for song pictures than it is to find handsome young men, and in

this work the young women may find somewhat more frequent employment, for their pictures may be used on the title pages of sheet music, and young women may be more often pictured than young men in song pictures because of the greater variety that may be imparted to such pictures by women's more varied attire.

The slides shown are from "When It's Apple Blossom Time in Normandy", music and lyrics by Mellor, Gifford and Trevor and published by Jerome H Remick in 1912. It was popularised by Nora Bayes, a successful singer of the time. The slides were produced by DeWitt C Wheeler Inc of W 31st Street, New York.



A version of the song may be found on YouTube at <https://www.youtube.com/watch?v=opj4gYCVs4U>, sung by 'The Sheet Music Singer'.

Joe Rinuado And His Powers Projector

from Matt Schnittker

I had the pleasure of attending the "Silent Movies in the Park" event at Two Strike Park in La Crescenta. This was a live performance of multiple films on a hybrid Magic Lantern and silent movie projector rig. The performance was facilitated by Joe Rinuado through his involvement with the Historical Society of the Crescenta Valley. Joe brought along his 1909 Powers Hand Crank motion picture machine with a Magic Lantern sliding attachment to project vintage 35mm films and Magic Lantern slides.



The projector appeared to be a wonderful piece of machinery and a bit of an engineering marvel.

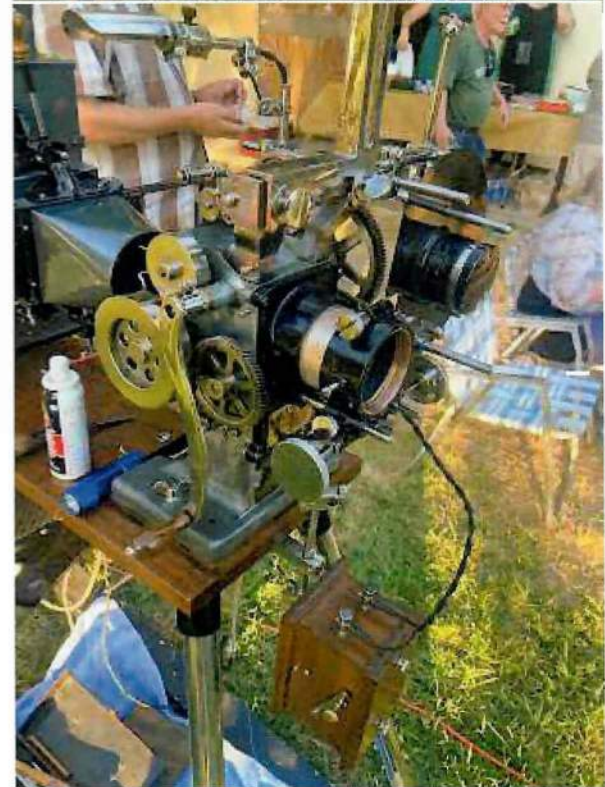


Joe carefully, and patiently prepared the machine for the show.

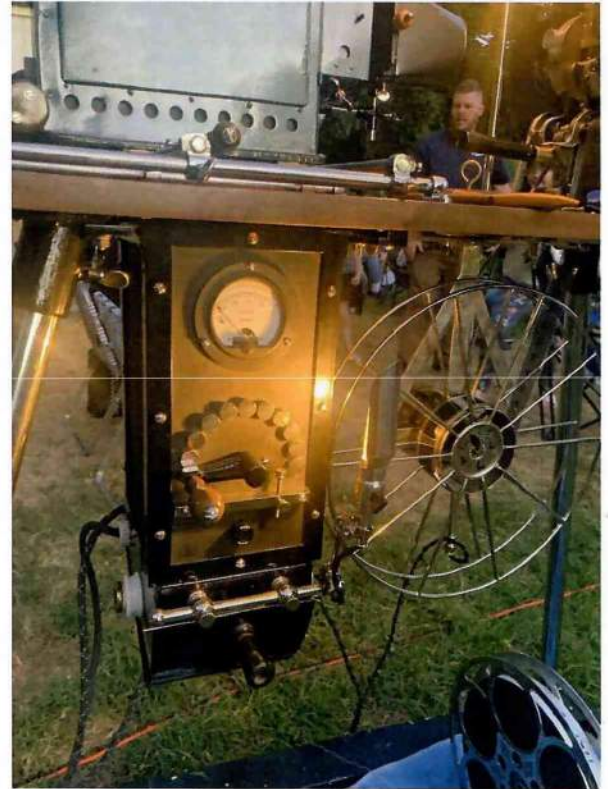


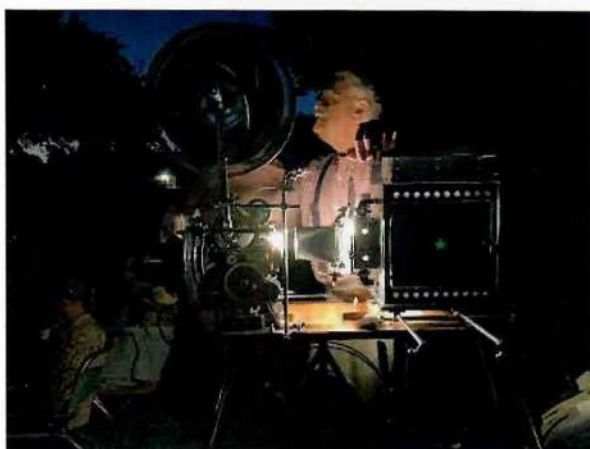
The film reels were brilliant and beautiful.

The metal lighting box was typical of a Magic Lantern of the time but was on rails so it could slide in between the movie projector and the Magic Lantern projector.



Underneath the lamp housing was a voltage control for the 82V needed for the projection bulb.





Cliff Retallick was ready to accompany the show on the Piano and the audience was in place!

The show started with some fun Magic Lantern slides of the conventional 'movie theater' type.

The hand cranked reels lasted for about 20 minutes. Joe took turns with his assistant Gary Gibson manually cranking the projector. You could tell it was a pretty good workout!



Joe would then need to change out the reel. When this happened, he had the ability to slide away the movie projector and Gary would slide the Magic Lantern into service. It was a great setup!

This was a nice summer evening to go watch a show. Fortunately, we had just spent the day putting new webbing on some 1970's lawn chairs. Super light and easy to carry, they made a great way to watch a vintage show, in vintage style!

You can find more about Joe and his projector at the following links:

<https://www.crescentvalleyweekly.com/news/07/18/2024/139796/>

<https://www.silentcinemasociety.org/joe-rinuado/>

Stereoscopes

David Evans looks through some more lenses

Back in the Magic Lantern Gazette Volume 35 No. 2 for September 2023 we looked at the development of the Viewmaster company and its products. They were about the largest producer of educational and entertainment views ever, but there were a great many competitors working in Europe and America from the mid-nineteenth century on. No companies were as large as Viewmaster but many did have faithful followers in their own countries.

As many of us no doubt know, Sir Charles Wheatstone was the first to construct a device for viewing pairs of slightly dissimilar images to produce the impression of a solid object. He had been able to free-view (the ability to view such pairs of images without an optical aid) for many years, but found that many people did not possess that gift. He constructed his first mirror stereoscope in 1832 and could use it to view pairs of large drawings. After the invention of photography, as early as 1852 Wheatstone was commissioning Fox Talbot, the British pioneer of photography, to produce stereo pairs of photographic images for his viewer.

Sir David Brewster, well-known for his development of the Kaleidoscope, wrote a paper on binocular vision in 1844 and described several potential designs for stereoscopes in a paper to the Royal Scottish Society of the Arts in 1849. The earlier stereoscopes were for viewing Daguerreotypes, which of course were not transparent and had a silvered finish. A closed design of viewer was the best approach to minimise reflections, with an openable top lid lined with metal foil or later a glass mirror to provide a source of light. This developed into the standardised Brewster-pattern stereoscope made by many practitioners in a variety of finishes over many years. The sides could be flat or slightly concave. Jules Duboscq exhibited this type of viewer at the Great Exhibition of 1851 at the Crystal Palace, which excited the public to this new novel device. Figs 1a & 1b show a Brewster pattern viewer, with individually focused lenses, by Carpenter and Westley of London on a turned brass stand. Circa 1856. Figs 2a and 2b show a similar viewer bearing the London Stereoscopic Company badge, with panel-mounted lenses, mounted on a barley-sugar turned column.

The first British patent obtained was by Antoine Claudet in March 1853. Amongst his improvements was a more curved, serpentine sided viewer which effectively prevented any extraneous light from reaching the eye-



Fig 1a: Brewster-type stereoscope by Carpenter & Westley, circa 1856.



Fig 1b: the inlaid ivory plate.

piece lenses. By this time the lenses were sometimes mounted on a flat focusing board and were sometimes square. Brewster pattern stereoscopes were made in Britain and France, the styles being very similar, until the middle of the 19th Century.

In November 1858 Henry Swan of London patented 'The Clairvoyant' – an open viewer made in two parts,



Fig 2a: Brewster-type viewer by London Stereoscopic Company,



Fig 2b: The inlaid ivory plate on Fig 2a.

the bed having two rods that slide into the image carrier in cloth-lined holes to give a smooth sliding action. There is no central divider, it being replaced with a ribbed glass central section between the lenses. The viewer is designed to fit upside down into a domed cloth-lined walnut case with partitions for storing the slides. Figs 3a and 3b illustrate a Swan viewer and its case.

Optically, one of the best viewers is that produced by Smith, Beck and Beck from about 1860 until 1890. It has achromatic lenses on a rack-focusing panel, each lens rotatable to allow for unequally mounted images. Inverted, it fits into a storage box as shown in Fig 4a. Fig 4b illustrates the slide storage box that also accommodates the viewer. The stereoscope is numbered 2087 on the brass lens panel.



Fig 3a: The Swan viewer on its storage box



Fig 3b: The Swan storage box - the viewer can be inverted and can fit inside the box.

Many variations in design were patented and produced over the next twenty years or so, too many to be considered here, but reference can be made to Paul Wing's excellent book on the subject¹.

A British inventor who is only briefly mentioned by Wing, William John Gibbons of Birmingham, took out a patent for a new form of stereoscope that folds into a box. Gibbons was granted British Patent no. 3153 on 24th December 1860 for 'a stereoscope combined with the case required to contain the slides'. Wing does not illustrate an actual example, but Figs 5 and 5B show it in its assembled state. Fig 5c shows



Fig 4a: The Smith, Beck & Beck stereoscope mounted on its box.



Fig 4b: The Beck viewer in its box can be placed in the case compartment below for storage.

his patent application.

Brewster type stereoscopes dominated the market in both Europe and America, where they were mostly imported from Europe in quantity, so there was little incentive for local production. One of the first importers, from 1851, was D Appleton & Co in New York City, which became a major dealer over the next



Fig 5a: W J Gibbons folding stereoscope, circa 1860.



Fig 5b: Gibbons folding stereoscope showing slide storage area.

ten years.

From about 1860, multiple view designs started to appear. Both tabletop and floor standing versions could be obtained. The design of Alexander Beckers of New York became the standardised version, where slide holders were mounted at right angles to a long chain which was moved by knobs on the sides of the cabinet. The chain passed over rollers, so that the slide at the top stood upright and could be viewed through the usual lenses. Beckers had arrived in America in 1844 and was one of the early daguerreotype makers, having his own studio in New York. These cabinet viewers became very popular in both Britain and France over the next twenty-five years where many were manufactured by several makers. See Page 19 and Figure 14 for more about Beckers.

By 1861, Oliver Wendell Holmes, the well-known Boston-based American poet, doctor, medical reformer and inventor, had amassed a collection of around one thousand stereoscopic images. Finding the existing stereoscopes somewhat awkward to manage - he described a Beckers instrument holding fifty slides as



A.D. 1860, 24th DECEMBER. N° 3153.

Stereoscopes and their Cases.

(This Invention did not proceed to the Great Seal.)

COMPLETE SPECIFICATION filed by the said William John Gibbons at the Office of the Commissioners of Patents, with his Petition and Declaration, on the 24th December 1860, pursuant to the 9th Section of the Patent Law Amendment Act, 1852.

5 I, WILLIAM JOHN GIBBONS, of Birmingham, in the County of Warwick, Manufacturer, do hereby declare the nature of the said Invention for "**IMPROVEMENTS IN STEREOSCOPES AND THEIR CASES,**" and the manner in which the same is to be performed, to be particularly described and ascertained in and by the following statement, reference being had to the Drawings hereunto
10 annexed, and to the letters and figures marked thereon, that is to say:—

The object of this Invention is, firstly, to combine the stereoscope with the case required to contain the slides, and thus to make the whole a compact and convenient instrument complete in all its parts, and containing every requirement within itself, whilst it is also much more portable and more readily
15 packed for travelling than the instruments now in use.

Secondly, my Invention consists of an improved folding stereoscope, such as can be produced at a very low cost ~~without~~ the case.



Fig 5c: British Patent number 3153 filed by William John Gibbons in 1860.

A.D. 1860.—N° 3153.

Complete
Specification.

2

Gibbons' Improvements in Stereoscopes and their Cases.

DESCRIPTION OF THE DRAWINGS.

Fig. 1 represents in a perspective view one of my improved stereoscopes, the case being open and ready for use; Fig. 2 represents in a similar view one of my improved folding stereoscopes.

I will now proceed to describe the construction and action of the instrument seen at Fig. 1. (*a*) is the case, and (*a'*) the lid, which, when closed, forms an oblong box; to the inside of the front edge of the lid is hinged the lens plate (*b*), carrying the lenses (*b'*, *b'*;) at the back of this lens plate, and similarly hinged to a strip, or the inside of the lid, is the folding bracket-piece (*c*), serving as a stay to keep up the lens plate (*b*), and also as a separator for the two pictures to be viewed; (*d*) is a sliding carrier, furnished with spring holders (*E*, *E*;) which receive the slide or picture. The carrier (*d*) is adjustable, sliding in grooves at each end of the case; it can be advanced or withdrawn at will, and thus this form of stereoscope accommodates itself to different visions, allowing a long or short focus, as may be desired. The motion of the carrier (*d*) may be produced by means of the screw (*f*) connected to the carrier working through a tapped metal eye in the front of the case, and furnished with a thumb-piece at its fore end, by turning which thumb-piece the carrier with the slide or picture on it may be adjusted to any requisite distance from the lenses; this screw (*f*) is not absolutely necessary, as the carrier (*d*) may be shifted by the hand alone, a small flat metal spring attached to the back of the carrier, but not seen in the Drawing, and pressing on the bottom of the box prevents the carrier from slipping by its own weight when the screw is not employed. Thus far I have represented the instrument as it is seen when in use. In closing it the bracket (*c*) is first folded down into the lid of the case, the lens plate (*b*) is then folded upon the bracket (*c*), the carrier (*d*) is advanced close to the back of the box, the slides or pictures are laid in the bottom of the box, which may be of any depth according to the number of slides or pictures it may be required to contain, and the lid being closed may be secured by a lock, a spring catch, or any other suitable fastening. The instrument with the case for its slides is thus comprised in one small box.

Figure 2 represents a modification of the above described form of stereoscope, but without the case for the slides; this form of instrument may be made either for a fixed focus or an adjustable one by employing the sliding carrier. It consists simply of a back plate (*g*), upon which is hinged a bracket (*h*) and lens plate (*j*), the carrier (*k*) for the slides being placed at the bottom edge of the back plate. On packing away this instrument it folds

Complete
Specification.

A.D. 1860.—N° 3153.

3

Gibbons' Improvements in Stereoscopes and their Cases.

in manner precisely similar to that shewn in Fig. 1. The bracket (h) folding first upon the back plate, and then the lens plate upon the bracket.

Having thus described the nature of my said Invention, and in what manner the same is to be performed, I claim the peculiar arrangement and combination of the several parts forming a stereoscope and case, or a simple folding stereoscope, or any mere modification of the same, in manner herein more fully set forth and specified.

In witness whereof, I, the said William John Gibbons, have hereunto set my hand and seal, this Nineteenth day of December, in the year of our Lord One thousand eight hundred and sixty.

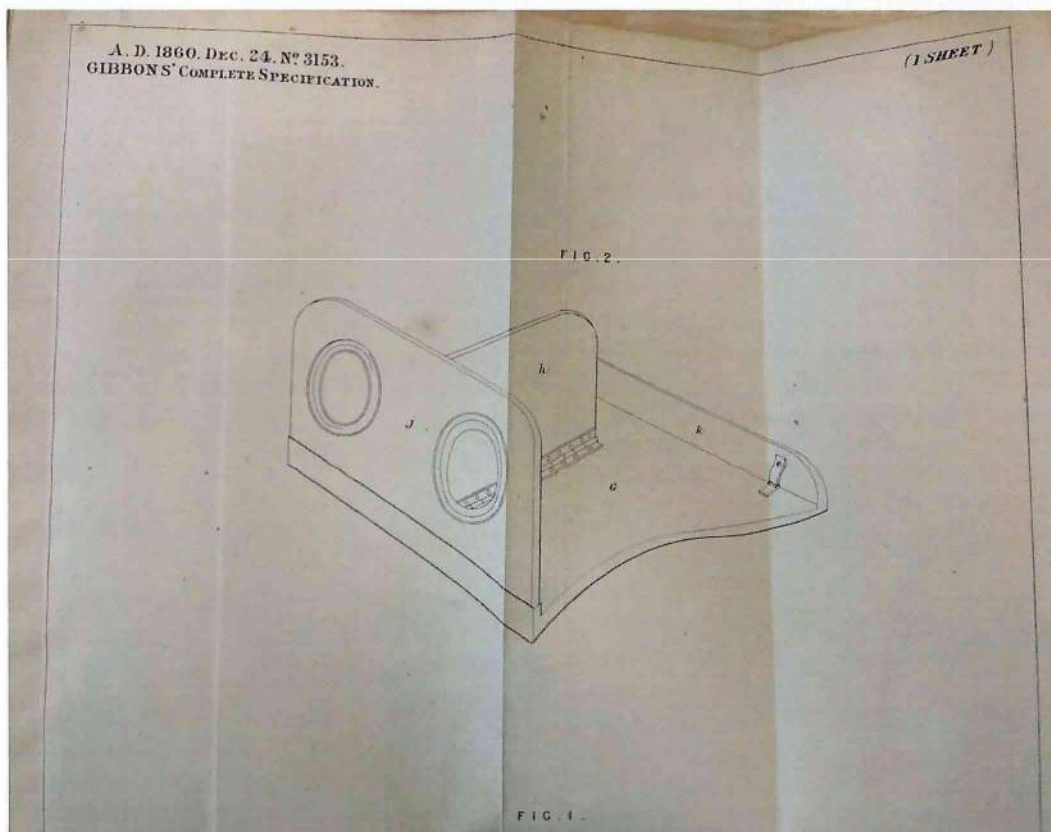
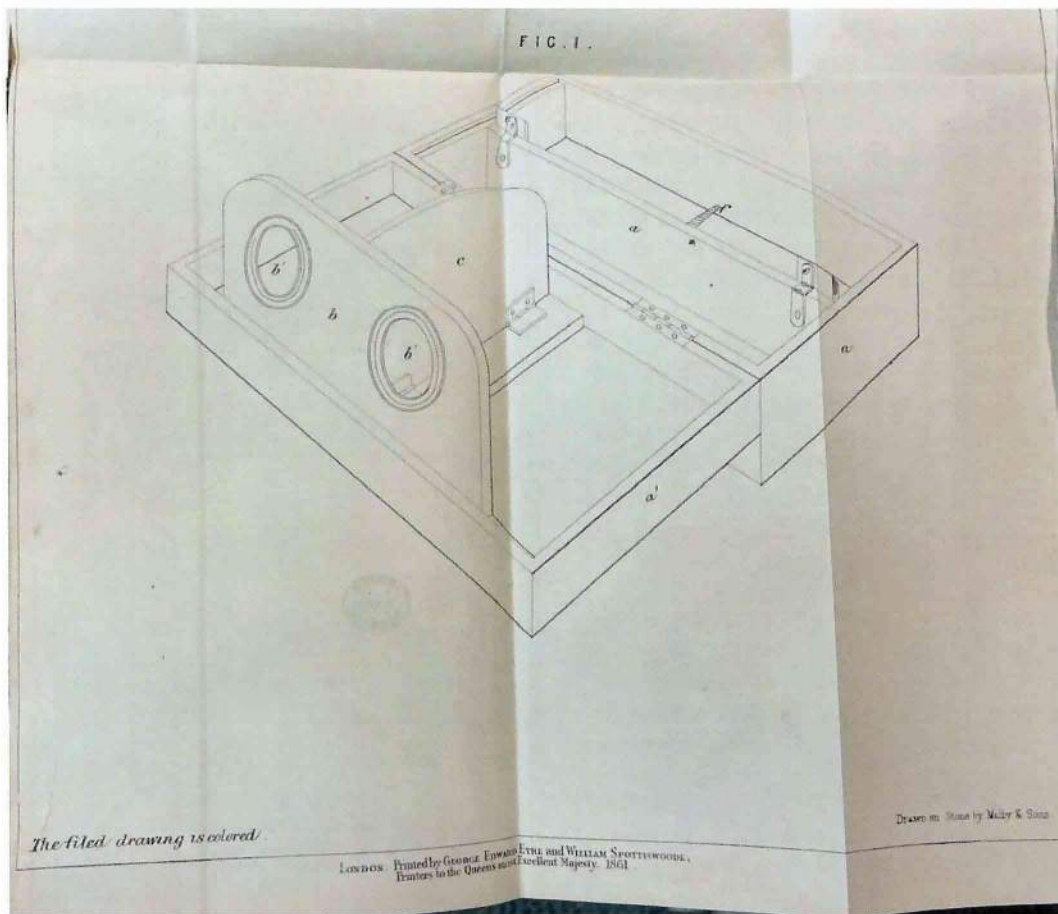
WILLIAM JOHN GIBBONS. (L.S.)

LONDON :

Printed by GEORGE EDWARD EYRE and WILLIAM SPOTTISWOODE,
Printers to the Queen's most Excellent Majesty. 1861.



A French Tissue Card - The French Crystal display at the Universal Exposition in Paris, 1878. If illuminated from the reverse, coloured details are viewed, greatly improving the appearance of the items.



being one that he liked best, but had adapted it to be able to remove the top to make changing the slides easier - he devised a hand-held instrument. He remarked that two lenses were necessary and a frame to hold them. He procured the best quality lenses and constructed the frame from a solid piece of wood. "A strip of wood at right angles to this was required to hold the pictures. I shaped one, narrow in the middle, broad at both ends, at one end to support the lenses at the other to support the stereographs, which were inserted slots cut with a saw at different distances. A partition was necessary, which I made short, but wedge-shaped, widening as it receded from the eye. A handle was indispensable, and made a small brad-awl answer the purpose..... A hood for the eyes was needed for comfort, at least, and I fitted one, cut out of pasteboard, to my own forehead." Holmes didn't describe it in detail until November 1868.

He offered it to several optical dealers in the Boston area, but no-one was interested. He met with similar lack of interest in New York, but he showed it to Joseph L Bates of Boston, who had made a similar instrument for Holmes, who showed interest in producing it. Bates introduced the sliding arrangement for focusing and the method by which the slides were held. Neither Holmes nor Bates patented their inventions, leaving the field clear for a great many manufacturers to start production. The January 1869 edition of the *Philadelphia Photographer* remarked that "Many ill-made instruments are now in the market. Mr Bates for some time enjoyed the monopoly of the trade in them, but he, following the example of Dr Holmes, did not patent his improvements, and, the consequence is, the country is flooded with stereoscopes that should never have been manufactured, if the popularization of stereoscopic pictures is desired". A Holmes-type viewer by H C White of North Bennington, Vermont is shown in Fig 6a. It is stamped 'Exposition Universelle Internationale 1900' on its metal hood, referring to the World's Fair exposition held in Paris in 1900. It was a major exhibition covering 280 Acres and including the Paris Olympics among its attractions. A second White viewer is shown in Fig 6b, this example in figured Satinwood. Both have White's patent friction folding handle device (Fig 6c).

The 1895 Lothian stereoscope (Figs 7a & 7b) was produced in Edinburgh, Scotland by Andrew H. Baird. Operating from Lothian Street, Baird was a scientific instrument maker, chemical dealer, avid photographer, publisher of a monthly magazine called *Photographic Chat*, and one time president of the Edinburgh Photographic Society. He claimed that the novelty of his stereoscope was the ability to adjust the center of the lenses simultaneously and the ability of the lenses to be



Fig 6a: Holmes-pattern viewer by H C White



Fig 6b: A Holmes-pattern viewer in satinwood.



Fig 6c: The Holmes-Bates patent friction handle pivot.

very close to the viewer's face. The three trademark labels on the view holder were actually an aid for adjusting the lenses: when only one of the smaller trademark labels can be seen, you have the lenses set correctly.

A somewhat unusual version of the Holmes-pattern stereoscope was patented by the Keystone company in 1927. Known as Telebinocular, these viewers were provided with an electric light attachment, so that viewing could be achieved under any lighting conditions (Fig 8).

The popularity of Holmes-type scopes mounted on stands led to the appearance of stereographoscope versions from around 1885 onward. Early versions

were mounted on stands similar to the stereoscope ones and were rather top heavy. The tabletop versions were more stable and easier to use. Many were made in the United Kingdom, France and USA. The first such



Fig 7a: Special 'Lothian' scope by Andrew H Baird of Scotland.

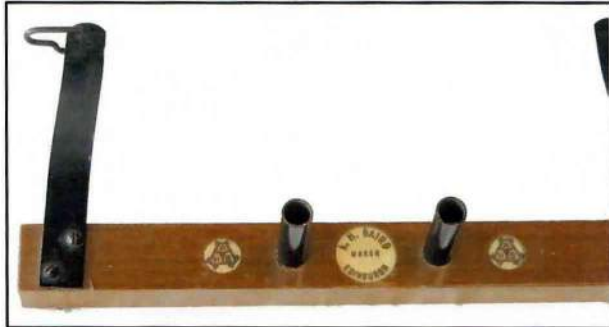


Fig 7b: The slide holder. The two HAB circular inlays are alignment aids - if you can only see one when viewed through the lenses you have the lenses correctly aligned!



Fig 8: Telebinocular viewer by Keystone Company, with electric lamp to illuminate the slide. Often used in education to view slide sets, the viewer was generally included in the box with the slides.

design was patented in UK by Charles John Rowsell in 1864. The patent showed the large graphoscope lens together with optional stereoscopic viewer lenses. Rowsell also received a patent in 1874 for the addition of a collapsible bellows, mounted in a box-like viewholder. The bellows could be extended and hooked to the lens board making the device suitable for viewing transparent images. A typical Rowsell viewer is shown in Figs. 9a and 9b.

Many Rowsell-type viewers may be found with no positive identification, such as Fig 10, a device of impressive size and with a six-inch magnifier lens, the base measuring 23 1/2" by 11 3/4", finished in exuberantly figured rosewood veneer. A similarly sized instrument, very similar in design, but made by A



Fig 9a: Rowsell's Stereographoscope, circa 1870.



Fig 9b: Rowsell's inlaid ivory plate

Mattey in Paris, has a seven-inch magnifier and is veneered in burr walnut with boxwood, ebony and kingwood edge banding (Figs 11a & 11b). This example has the three side-folding panels that, together with the ground-glass glazed lower frame of the print holder, form a box for viewing 60 x 130 mm transparent glass views. These remained popular in France well into the 20th Century in both 45 x 107 mm and 60 x 130 mm sizes.

Mattey also made a large number of smaller stereographoscopes, many of them finished in black polish, some with incised decoration and occasionally, probably to special order, finished in more elaborate styles. They were relatively inexpensive and had the 4" magnifier mounted together with the stereo lenses on the top board, with just the card holder folding down and with the easel prop below,



Fig 10: An anonymous Rowsell-type stereographoscope with 6" magnifier lens

see Fig 12. They often feature the impressed mark of a star within a circle – one of Mattey's marks.

For those with multiple slide collections, viewing each individual card may have been a bit irksome. German-born Alexander Beckers, working in USA from 1845 as a Daguerreotype photographer, de-

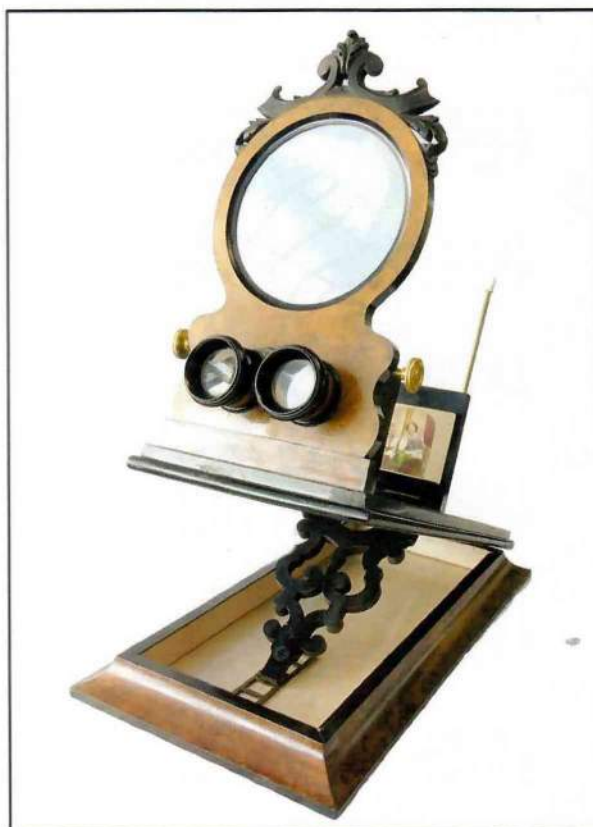


Fig 11a: French stereographoscope by A Mattey of Paris with 7" magnifier.

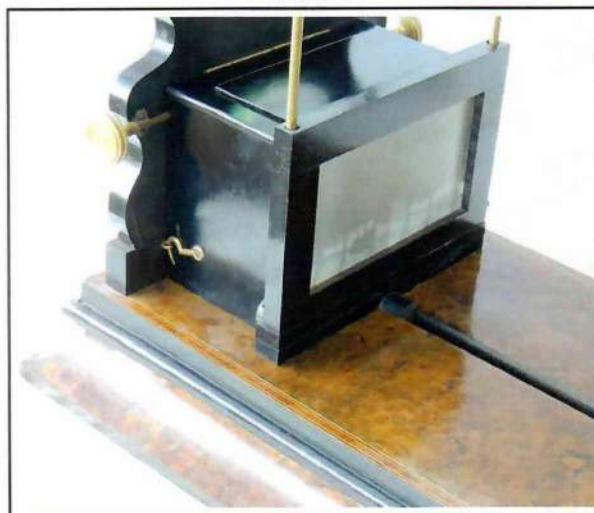


Fig 11b: The folding box used to exhibit 60 x 130 mm glass views. The elaborate edge banding can be seen here.

signed a multiple-view stereoscope. The slide holders were attached at right-angles to a belt or chain that was moved by a knob on the side of the cabinet and passed over rollers at the top and bottom, in such a way that the top-most image stood upright behind the viewing lenses. Both floor standing and table-top versions were available for some twenty years or so and became popular in Britain and France as well as



Fig 12: Small stereographoscope viewer by Matthey in ebonised case with 4" magnifier, circa 1900.

USA. A huge number were produced by Beckers and others cloning his design. They typically held twenty-five or more views. Fig 13 is actually a French version, probably by Matthey, and made to the American design. The image size is 14 x 9 cm and were generally obtained as cards.

The French had, from the middle of the 19th Century, been enthusiastic about glass diapositive images in large sizes – 8 x 17 cm (3 1/4" x 6 3/4") or, a little later, 9 x 18 cm (3 1/2" x 7") – which were heavy, relatively expensive and fragile. The basic cost of these large images made them beyond the means of most amateur



Fig 13: French-made Beckers-type viewer, circa 1900. The large knob moves the chain, the two smaller ones are for focusing and ocular adjustment, by moving the lenses.

picture makers.

Jules Richard of 25, rue Melingue in Paris in the 1890s came up with a solution by introducing an entirely new system for amateur use by creating images of 45 x 107 mm (1 3/4" x 4 1/4") together with a range of fine cameras, hand-held viewers, compact multiple-view machines and negative and positive glass plates and various dark room accessories. These were sold throughout the world for the next 35 years and became enormously popular, various other Continental manufacturers joining in too. The glass positives were generally unprotected, but cover glasses could be applied. A little later images and equipment featuring the 60 mm x 130 mm (2 3/8" x 5 1/8") became increasingly popular and other sizes too were introduced. The systems were popular with amateur photographers, but commercially produced slides are relatively rare, though Richard listed 12,000 in the 45 x 107 mm size in 1924 and by 1930 claimed to have over 300,000 images available.

Richard produced a wide range of viewers, most in the 45 x 107 mm format. The hand-held variety were usually called Verascopes, the simplest being a mahogany box with fixed-focus lenses, but there were more elaborate versions with adjustable interocular



Fig 14: A pair of Verascopes

achromatic lenses with rack focusing. Fig 14 shows a pair of mid-range examples with rack and pinion focussing, one for 45 x 107 mm slides, the other for 60 x 130 mm. Both have board-mounted lenses. The larger has an opening top lid with mirror to allow an illuminated card image to be viewed as well as glass slides.

Richard also produced a range of automatic slide viewers, known as Le Taxiphote. The first model was patented in May 1900. The slides were contained in trays of twenty-five and the machine had an operating lever on the right side that raised a slide into the viewing position. Upon release, the slide would be replaced and the tray advanced one position, ready for viewing the next slide. A later patent, also granted in 1900, placed the operating lever on the left side and

actuated a rotary indicator showing the number of the slide exhibited.

The example illustrated in Figs. 15a - 15d show features of the first 'Optical' model, with the elaborate ratchet wheel to index the slide indicator dial and the lever on the right side, but this example has the interocular adjustment of the later model. There is also a small subsidiary lens for viewing the slide titles. This blanks the left eyepiece when its spring-loaded operating lever is operated.

The brass base plate, seen in Fig 15c, is marked 'Richard Frères, Constructeurs Brevetés, Paris' and numbered 12688.



Fig 15a: The Richard Taxiphote. The twin focusing knobs appear level with the eyepieces. The interocular adjustment lever may be seen at the right of the lens panel.

Other French stereoscope manufacturers also made viewers for the glass diapositive slides. This small cardboard viewer (Fig 16) with 25mm fixed lenses takes the 45 x 107 mm Richard type slides and gives a reasonable stereo effect. Focusing is by sliding the interior of the box in and out. Fully collapsed it measures 4 1/2" x 3 1/4" x 2" and has a ground glass panel behind the image slot. It may have been made by Matthey but has no identification marks.

One of the larger competitors with Richard was the



Fig 15b: The left side of the Taxiphote showing the slide indexing wheel. The slide tray can be moved forward or back by the pointer knob. The slide title lever is near the top.



Fig 15c: A black slide tray in position.



Fig 15d: The bottom door seen in Fig 15a is for a storage area, where twelve of the slide trays may be stored on three shelves.

Établissements Gaumont of Paris. In 1894 they had taken over the Compagnie Generale de Photographie,



Fig 16: Small unsigned cardboard box viewer with 25mm lenses. Circa 1920.

also in Paris, and produced two important series of stereo cameras so it was hardly surprising that they also developed suitable viewers. The most significant was known as the Stereodrome (Fig 17a), patented in 1903.

At first it was made in the 60 x 130 mm size but later in the smaller 45 x 107 mm size as well. Wing



Fig 17a: The Gaumont Stereodrome viewer. Circa 1903 to 1930.



Fig 17b: The operating handle on right and the slide indicator on the front.



Fig 17c: The slide tray in position.

Fig 17d (below): The inter-ocular adjustment, operated by the knob to the right of the lens panel.



describes it as 'very rugged and well designed'. It is certainly a worthy competitor to the Taxiphote. The operating lever can be seen on the right side (Fig 17b) and the slide tray fits in through the front as shown in Fig 17c. The scale in front center is to indicate the slide being exhibited and its knob can be used to move the tray forward or back. The trays are fitted with a folding finger grip to aid in removing them.

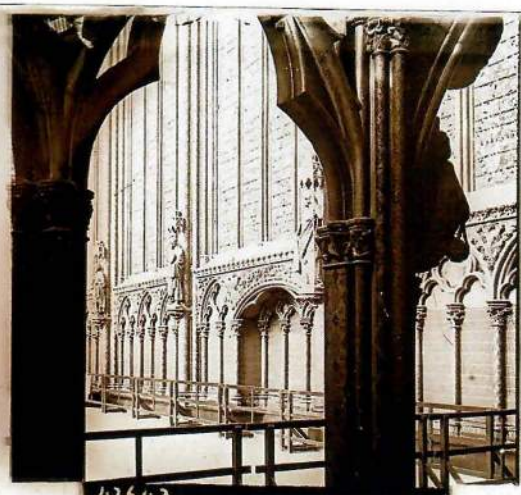
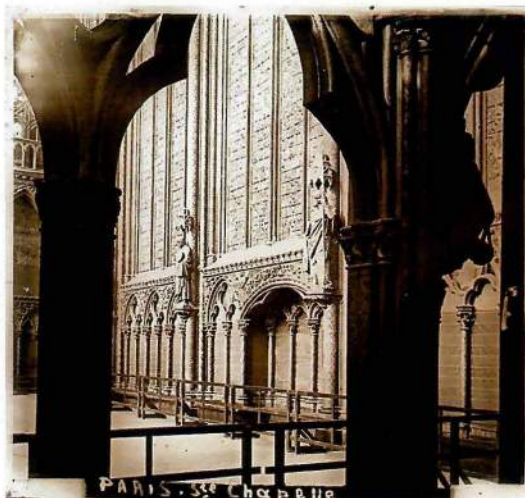
Some coin-operated stereo viewers were manufactured for public use. One such by the Mills Novelty Company of Chicago is illustrated in Fig 18. Mills manufactured many coin operated machines, ranging from the Violano Virtuoso – a paper roll-operated self-playing violin and piano combination – to the Mills Panoram – a coin-operated video juke box playing 16mm sound film. Their stereo viewer was intended for use in bordellos, casinos and other less

salubrious locations. Figs 18 and front cover show an example dating from 1908. Despite the wording on the display picture, which is from a similar machine of a different make, it shows 12 pictures when one British penny is deposited in its coin slot. Some original versions of this machine used powerful spring-driven motors. This example uses a small electric motor to drive the chain-driven carousel. The mechanism is similar to the Beckers-style floor-standing version discussed earlier, except that the slide being viewed is horizontal at the front of the machine.

The British Library apologised for the state of the images - they had just experienced a cyber attack that had destroyed access to all their digital copies. A member of staff photographed the original paper copy with his phone for me.)



A French glass stereoscopic slide in the 60 x 130 mm size of the Boulevard Poissonnière, Paris, perhaps circa 1910. Below: Merely described as Ste Chapelle in Paris





BUSINESS MEETING MINUTES

Magic Lantern Society of the United States and Canada - 19th International Convention

20th International Convention September 19-21, 2024

Your convention hosts: Matt Schnittker & Melissa Ferrari

On Board the Queen Mary, Long Beach, CA

Saturday, September 21, 2024

2024 Convention - Award Presentations - Brian Rogers, 3 pm.

★ Leora Wood Wells Memorial Research Award

- Finalists: Mindy Johnson, Stephanie Delazeri, Christine Marie
- Winner: **Stephanie Delazeri:** *An Overview of Erotic and Pornographic Magic Lantern Slides and Their Broader Historical Context*

★ Joe Koch Memorial Historical Award

- Finalists: Janelle Blankenship, Stephanie Delazeri, Mindy Johnson, and Larry Rakow.
- Winner: **Mindy Johnson:** *"Bessie Mae Kelley: Titles, Slides & A Woman at the Dawn of An Industry"*

★ Honorable Damer E. Waddington Red Cabbage Award

- Finalists: Mark and Beth Ayers, Stephanie Delazeri, Mellissa Ferrari and Shrine Maiden.
- Winner: **Melissa Ferrari and Shrine Maiden:** *"Kino Lau: Many Bodies"*

Business Meeting Call to Order

- President Karl Link called the Business Meeting to order at 3:11PM.
- Quorum: 18 current members x 5% = 6 minimum for quorum. (34) members in attendance at convention. This meeting will constitute the Biennial Meeting of the Membership in accordance with the Bylaws Article 2.6.

President's Report - Karl Link

- Thank you to all the convention organizers, Matt and Melissa, the entire Schnittker family, Ron, and Brian.
- **Introductions:** Karl introduced all members of the BOD, including David Evans who was unable to attend, and Honorary Life Member Larry Cederblom. Our 501(c)(3) bylaws allows changes from the past organization, the Board voted in July, 2024 to add a 6th board member position.
- **Membership:** As of August 2024 the Society has 103 members, which is what we had the year before at about the same time (105 as of 6-28-23). As far as numbers go we are doing as can be expected, which is 110-120 members by the end of the year. On the other hand we cannot expect any significant increase in membership beyond the usual 120 or so. Q: Is this convention's attendance typical? A: Yes. 40-60 is typical. Q: One click pay button was added to website for membership; can an auto receipt be added? A: Website help is always welcome.

- **Finances:** Our financial situation needs improving. Since 2021 expenses for each year have exceeded income. The reasons vary year by year, as do the amounts, in 2023 the loss was less than \$ 200, hardly worth mentioning, in other years including this year, the loss was more than we can afford in the long run. So far the difference was covered by our financial reserves, but we will need to find ways to stop losing money (approx. \$4.3k in 2021; and \$2.35k in 2022). Three points mainly affect the society's annual budget: Membership dues, the ML Gazette, and our biennial convention.
- **Gazette:** This is our main cost factor accounting for around 90% of our annual expenses. A single gazette costs between \$10-12 each. In other words our current membership dues will cover no more than four issues per year. Comment: Suggestion was made to switch to a digital Gazette, then compile and print a volume of the preceding Gazettes for each convention.
- **Biennial Convention:** The Society's conventions are special occasions and represent an important part of our activities. Financially they may or may not be successful and it's hard to tell beforehand which way they will turn out. Generally they do not pose a financial problem, but they can be quite costly and are a high risk venture for a small group such as ours. We need to be careful when planning them. Q: Is the convention self-sufficient? A: Conventions are intended to break even with un-paid presenters.
- **Publications:** The society regularly has published the ML Gazette, the ML Research Supplement, and, thanks to Larry Cederblom, the monthly electronic epub. With the death of Kentwood Wells earlier this year the ML Research Supplement has lost its editor. As for the ML Gazette, David & Lesley Evans plan was to publish four issues each year, but a low number of articles submitted for publication is a problem. Frequently they write articles themselves in order to have something to publish. Since we are paying commercial prices for printing we need to watch our overall costs in order to keep within our annual budget.
- **Concluding Remarks:** Overall, while our society is doing well, it is doing well in two areas: Membership numbers are stable and overall interest in the ML and ML related fields are good or even excellent. Our financial situation will need to improve. I hope we can find ways to do so within a year, but it may take two years.

New Business

- **Board of Directors Election for 2024-2026 Term:** Secretary-Treasurer Ron Easterday reported 31 ballots received, voting was unanimous for the nominees with no negative votes and no write-in votes. The Board of Directors for the 2024-2026 term are: Ron Easterday, David Evans, Melissa Ferrari, Karl Link, Brian Rogers and Matt Schnittker. Welcome Melissa and thank you for offering to be on the Board.
- **Research Committee:** A call was placed for volunteers for pre-review editorial board, contact Ron or Terry. A couple volunteers to date, more are welcome.
- **Preserving Member Knowledge:** Debbie Borton comments that much institutional knowledge is held by older members and suggested the Society hire a videographer with a knowledgeable interviewer before and at the next convention to record the host of knowledge held by current members. Comment: An oral historian would be an appropriate person to contact, but the person must be knowledgeable about magic lanterns.
- **Dues:** Recommendation by Terry Borton for the Board to raise dues to meet operating expenses.
- **Next Convention:** Welcome a volunteer to host the next convention, try to rotate east coast, west coast, central. Our next convention in 2026 coincides with two important events, the 250th Anniversary of Independence 1776-2026, and the 2026 FIFA World Cup in US, Canada, and Mexico planned for June 11-July 19. We should try and avoid these dates and places so as not to compete with any of them.

Adjournment: Business mtg adjourned 3:47 PM.

Magic Lantern Society of the United States and Canada Annual Financial Report

January 1, 2024 through December 31, 2024

CLOSING BALANCE PRIOR ANNUAL REPORT

Operating Balance January 1, 2024	\$ 28,349.63	
Research Award Fund balance held in Checking	\$ 106.40	
Total Cash Balance January 1, 2024		\$ 28,456.03

2024 CONVENTION - EXPENSES AND INCOME

Supplies/Mailings/Printing/Registration Packets	\$ (449.04)	
Convention Hotel Expenses - Food and Beverage + taxes	\$ (21,398.87)	
Auction Payout	\$ (1,917.00)	
Auction Income	\$ 2,130.00	
Sales Tables	\$ 75.00	
Registrations	\$ 11,293.85	
Day Passes	\$ 1,519.08	
Convention Donations	\$ 262.43	
Guest Meals	\$ 246.03	
Subtotal Convention		\$ (8,238.52)

INCOME

2024 Membership Dues Paid in 2024 - Note 1	\$ 4,532.46	
2025 Membership Dues Paid in 2024 - Note 1	\$ 746.27	
Donations - Note 2	\$ 241.53	
Interest	\$ -	

Subtotal Income \$ 5,520.26

OPERATING EXPENSES

Administration - Note 3

Postage	\$ (57.99)	
ePub Printing	\$ (160.69)	
WA State Business License	\$ (5.16)	
WA State Non-Profit Annual Report Filing	\$ (20.00)	

Consulting fee: Non-profit reporting for operations and conventions \$ (75.00)

Subtotal Administration \$ (320.39)

Gazette - 5 Issues - Note 4

Postage	\$ (2,109.12)	
Printing	\$ (2,629.45)	
Subtotal Gazette	\$ (4,738.57)	

Membership

Awards/Memorials	\$ -	
Subtotal Membership	\$ -	

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Publicity	MLS Flyer Printing	\$	-	
	MLS Flyer Postage	\$	-	
	Subtotal Publicity	\$	-	
Web Site				
	IpowerPro Hosting Fee thru 2/2025	\$	(297.16)	
	Network Solutions domain name registration thru 4/2025	\$	(237.11)	
	Subtotal Website	\$	(534.27)	

Subtotal Operating Expenses \$ (5,593.23)

Total Balance December 31, 2024 - All Accounts \$ 20,144.54

Research Award Fund balance held in Checking Account \$ 106.40

Net Operating Balance December 31, 2024 \$ 20,038.14

NOTES

General: All funds held in traditional checking accounts at Bank of America

1. Dues income listed above is Net Income and does not include PayPal service charges.
2. Donations: Cash donations paid.
3. Printing, envelopes & postage to mail hard copies of ePub to members w/o email accounts and general postage.
4. Five Issues: Vol 35, No. 3 & 4; Vol 36, No. 1 & 2 and Research Supplement No. 04.

Respectfully submitted, Ron Easterday, Treasurer. January 11, 2025.



Alexandre Bridge in Paris, note the amazing detail, and the Vendôme Column.



Bing Stereoscopes

The German tin toy manufacturer Gebrüder Bing of Nurnberg made a range of toy magic lanterns and movie projectors, but is not generally known for stereoscopes. These images are from their 1898 catalogue.

Stereoscope in hervorragend solider und eleganter Ausführung mit prima optischen Linsen.



350

350 Stereoscope

gerade Form

Holz fein mahagoniartig polirt, mit 2 Prismen 32×35 mm, Klappe mit Staniolreflektor, mit matter Glasscheibe, $19\frac{1}{2}$ cm lang, 17 cm hoch per Stück **Mk. 1.50**



351 & 352

Stereoscope

geschweifte Form

mit 2 Prismen 32×35 mm und matter Glasscheibe, $19\frac{1}{2}$ cm lang, 17 cm hoch

351 Echt Amerik. Nussbaum, fein matt, Klappe mit Staniolreflektor per Stück **Mk. 1.65**

352/1 Echt Mahagoniholz fein polirt, Klappe mit Spiegel, per Stück » **2. —**

» /2 Echt Amerik. Nussbaum, fein polirt, Klappe mit Spiegel per Stück » **2. —**



353

Stereoscope

mit 2 eingeschraubten Ocularen, 33 mm Linsendurchmesser, Klappe mit Spiegel, mit matter Glasscheibe, $19\frac{1}{2}$ cm lang, $15\frac{1}{2}$ cm hoch

353/1 Echt Mahagoniholz fein polirt . . . per Stück **Mk. 2.75**

» /2 Echt Amerik. Nussbaum fein polirt » » » **2.75**

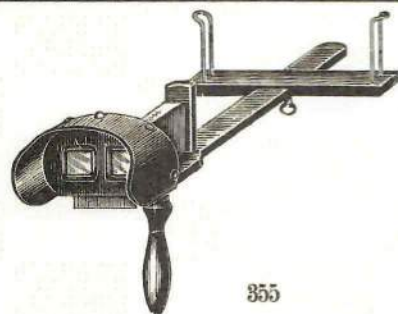


354 zusammenlegbar

354 Stereoscope

zusammenlegbar, praktisch für die Reise

Holz fein mahagoniartig polirt, mit 2 Prismen 32×35 mm, $17\frac{1}{2}$ cm hoch, 19 cm lang per Stück **Mk. 2. —**



355

355 Amerikanische Stereoscope

(sogenannte Mexikaner)

prima Qualität

Echt amerik. Nussbaum, mit 2 Prismen 32×35 mm, verschiebbarem Bilderhalter und umlegbarem Holzgriff,

per Stück **Mk. 1.30**



Stereoscop-Bilder siehe folgende Seite.



